



Freaky Fashions by the Famous Poiret of Paris

Grass Skirts Just Like the Hula-Hula Dancers, Sheik's Robes from the Desert, Barrel Skirts and Capes from Old Spain, All Ground Through the Hopper Into Newest Fashions



The New Grass Skirt for Which Poiret Found His Inspiration in the Hula-Hula Dancers of Hawaii.

EVERYONE, of course, knows the famous Poiret, the foremost male dressmaker of Paris, who keeps startling the world of fashions by his audacities.

And here are a few of the newest freaky fashions of M. Poiret.

By the large figure in the upper left-hand corner will be seen that he has gone to Hawaii—where they used to wear them higher—for inspiration. He has been inspired by the grass skirt of the hula-hula dancer, but has considerably pulled it down to the ankles.

Yes, this skirt, which is associated in most minds with the distinct shock to the sensibilities furnished by the contortions of the island dance, he has lengthened. Thus he has lent it somewhat of a hitherto non-existent quality, modesty. Nevertheless, while the wearer moves the grass moves as surely as it does beneath the touch of the prairie wind. It by no means reliably screens the grace of limb of the wearer.

To this skirt of dried grasses the great innovator of Paris modes has attached a gold cloth bodice fashioned upon the model of a warrior's sheet of mail. The bodice has a high line of décolletage, as though to atone for the revelations of the grass skirt.

It is held demurely in place by wider shoulder bands, studded as is the rest of the straight-line bodice by huge, barbaric gems.

The impression conveyed by the bizarre costume that a crusader of the middle ages might have relaxed after battle in a mood of masquerade is enhanced by the close-fitting hat of nail heads. The hat is of the same lines as the upper part of a helmet. The martial effect is softened by the introduction at its sides of dropping quill ends.

Again has the unique Poiret wandered to tropic scenes for inspiration. To the desert he has gone for a sheik's robe to provide his patrons graceful evening gowns. Following a tall, distinguished Parisienne up the magnificent staircase of the Grand Opera House one might mistake her for a sheik, come from the deep silence of the desert for a night of song. The head is hidden by a loose, sheik-like hood. About the neck is wrapped a long, fringed scarf. It is made of a rich brocade in the deep blues of the unfathomable roof of the desert, and the cool greens that refresh the burning eyes of the traveller at sight of the oasis.

To Spain has Poiret wandered, too, back to its middle ages, for another evening wrap. This has the



A Front View of the Sheik Robe, and, Across from It, a Back View of the Same Dress.



extraordinary width of skirt and shoulder peculiar to that time. So exceptional is the width that he has had to summon the aid of crinoline to provide it. The favorite black of Spain is utilized with white in softest satin.

As with all of Poiret's striking models there is a possibility of adaptation with more demure fabrics. As, for instance, the grass skirt. It can be reproduced in soft silk fringe so heavily massed that the garment develops a far less candid character.

Poiret's Astonishing New Creation of the "Barrel Dress" Which Goes Back to the Quaint Old Styles of Mediaeval Spain for Its Source.

